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JOE SATRIAN

IS THERE LOVE IN SPACE?



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JOE SATRIANI

Is There Love in Space?

Since his guitar skills often sound like they come from another planet, it's no wonder that Joe Satriani seems the ideal person to ponder *Is There Love in Space?* Joining such Satriani classics as *Not of This Earth* and *Surfing with the Alien*, his latest Epic Records endeavor further explores his extra-terrestrial mastery of the instrument—albeit while working in a more comfortably grounded environment.

"People have heard my bluesy side, my metal side, and my techno side," he says. "I guess this is my *rockin'* side."

The 11 diverse cuts on *Is There Love in Space?* range from the pulsating, brash opener, "Gnaahh," to the seven-string menace of "Hands in the Air," to the poignant ballad "Just Look Up." Yet all the tracks are unified by Satriani's love of old-school hard rock.

"I've taken a lot of my cues recently from live performance more than anything else," he says of solo tours and those shared with fellow virtuosos in the evolving project G3. "Standing on stage has made me feel freer to explore some places I've been before and to look for some avenues I haven't."

One of those avenues that is rather novel to Satriani is vocal duties. *Is There Love in Space?* includes two compositions that feature the instrumentalist taking command of the mic. "I usually try to find a character to sing through as a method of creating a vibe on the song," he explains.

Over the hammering riff of "Lifestyle," Satriani summons the same style he adopted when covering Neil Young during the G3 tour, while on the swamp-rocker "I Like the Rain," he dons a ZZ Top hat "like a junior Billy Gibbons."

"My fans know I'm just using the vocals as an effect to create an interesting song," he says. "Just like if I'm playing slide guitar, they know I'm not a dedicated slide player. I'm not going to make it part of my signature. What we arrive at is somewhat cathartic for someone who doesn't sing."

"I Like the Rain" also features the album's most eccentric moment, when the engine revving of a Harley Davidson becomes an integral part of the song. ("It's a little synchronicity combined with serendipity," Satriani says of the circumstances that spawned the recording.) Apparently, while waiting for a guitar tech to return to the studio with a piece of gear, the band could hear his motorcycle's rumble

signaling the arrival. The crew ran some cables out the control room doors and into the street to pop the sound onto tape. "It was perfect because it went with the attitude of the vocals," Satriani says.

Another notable guest appearance involves the musician's young son, who turns up on the moody—and downright spacey—closer, "Bamboo." "I coaxed him into lying on the floor with an electric bass and playing a couple notes with his violin bow," he remembers. "It turned out to be great. It was the first thing that we had really done together that I knew would wind up on a record, so it was exciting for me. Obviously, he couldn't care less."

Is There Love in Space? is produced by Satriani, recorded by longtime collaborator John Cuniberti, and mixed by Mike Fraser. The album features the performer's core trio of Matt Bissonette on bass and Jeff Campitelli behind the drums.

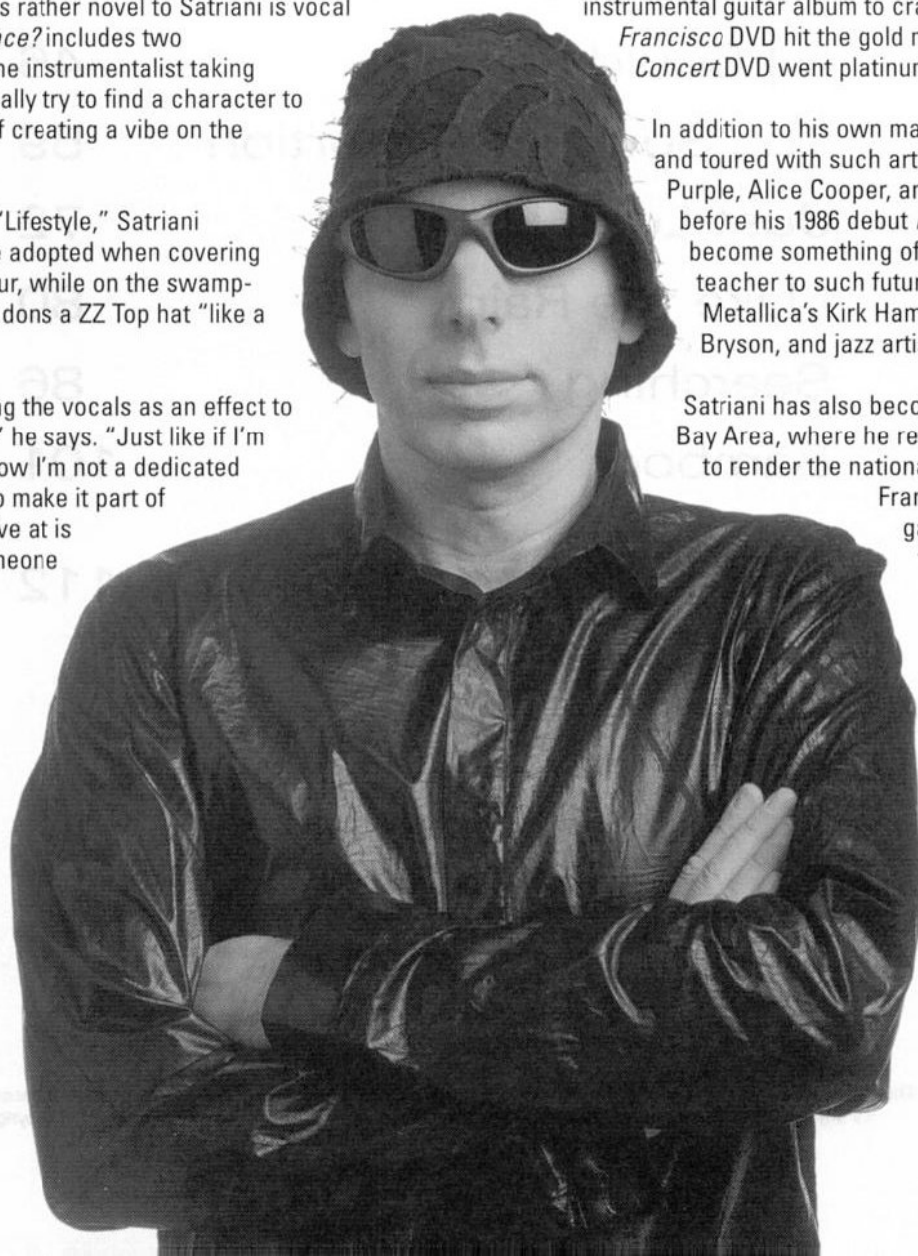
With this release, the New York native now boasts 11 solo albums to his credit—and a staggering 13 Grammy nominations to go along with them. His records have sold over 10 million copies worldwide. In fact, his sophomore effort, *Surfing With the Alien*, became the first instrumental guitar album to crack the Top 40. His *Live in San Francisco* DVD hit the gold mark, and the first *G3 Live in Concert* DVD went platinum.

In addition to his own material, Satriani has recorded and toured with such artists as Mick Jagger, Deep Purple, Alice Cooper, and even Spinal Tap. Even before his 1986 debut *Not of This Earth*, Satriani had become something of a cult legend as the guitar teacher to such future stars as Steve Vai, Metallica's Kirk Hammett, Counting Crows' David Bryson, and jazz artist Charlie Hunter.

Satriani has also become a hometown hero in the Bay Area, where he resides. He has been recruited to render the national anthem before San Francisco 49ers and Giants games, as well as for across-the-bridge neighbors, the Oakland A's.

It's no wonder he is listed at No. 8 in *Guitar Player* magazine's "Top 50 Greatest Guitarists Poll."

"My ultimate goal is to continue playing forever," Satriani says. "I hope to never be tired of it and to always be searching to express the life I lead by taking those experiences and turning them into music. Hopefully, the guitar will be my ongoing instrument of expression."



GNAHH

By Joe Satriani

A

Moderate Rock ♩ = 124

N.C.

Riff A1

1., 2., 3.

4.

Gtr. 2 (dist.)

End Riff A1

f

w/ DigiTech Whammy Pedal

w/ Whammy Pedal

TAB

9 12 +6 12 +6

Gtr. 1 (slight dist.)

Riff A

End Riff A

f

TAB

9 9 10 9 X 9 9 10 9 X 9 9 10 9 9 X 12 12 12 X 9 9 10 9 9 X 7 7 8 7 7 X 14

*Key signature denotes E Phrygian.

B

N.C.

1., 2., 3.

4.

Gtr. 3 (dist.)

G
⑥
15fr

(cont. in notation)

w/ Whammy Pedal

w/ Whammy Pedal

TAB

7 5 7 12 +6 12 +6

Harm.

TAB

9 9 10 9 X 9 9 10 9 X 9 9 10 9 9 X 7 0 9 9 10 9 9 X X 7 7 7 7 7 7 7 7

C

Gtr. 2 tacet
E7(no3rd)

Gtr. 3

F5

E7(no3rd)

F5

mf

semi-harm. -|

0 X X 7 5 7 (7) 5 7 5 7 7 9 7 9 10 7

Riff B

*Gtrs. 1 & 4

mf

0 9 7 0 9 7

*Composite arrangement; Gtr. 4 (slight dist.)

E7(no3rd)

F5

8va

Harm.

w/ bar

loco

Pitch: E
B
G

(7) (7) 5 7 7 (7) 5 7 5 7 5 7 8

0 9 7 0 5 5

Pitch: G
D

E7(no3rd)

F5

Gtrs. 1 & 4: w/ Riff B
E7(no3rd)

F5

P.M. -|

8 15

9 10 12 10

10 12

0 X X 7 5 7

loco

8va

Harm.

End Riff B

0 9 7 0 5 5

Pitch: G
D

F5

End Fill 1

E7(no3rd) F5

Gtr. 3

8va

Harm. w/ bar grad. dive

Pitch: E
B
G

-2 1/2

D

Gtr. 3 tacet

Riff C

End Riff C

N.C.

Gtr. 3

Riff C

End Riff C

w/ wah-wah as filter

Gtr. 4

f

Gtr. 1

f

Gtr. 1

9 9 10 9 9
X X X X X
7 7 8 7 7

X X 7 5 7 X

9 9 10 9 9
X X X X X
7 7 8 7 7

7 (7) 5 7 5

semi-harm.

E

C7

Gtr. 3

C7

Gtr. 3

3

w/ wah-wah as filter

3

w/ bar

C7

F7(b9)

C7

F7(b9)

C7

A7

Riff D

Gtrs. 1 & 4

Gtrs. 1 & 4

let ring

let ring

3 5 3 5 3 5

0 2 0 2 0 2

C7

w/ bar -----|

steady gliss.

(14)
(15)

5 17

11 10 8 11 10 8 12 10 8 12 10 8

-1 1/2

The second system of the musical score for 'The Little Boat' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody starting with a half note G4, followed by a quarter rest, then a triplet of eighth notes (A4, B4, A4), and another triplet of eighth notes (G4, F4, E4), ending with a half note D4. The bass staff contains a bass line with a half note G3, followed by a quarter rest, then a triplet of eighth notes (A3, B3, A3), and another triplet of eighth notes (G3, F3, E3), ending with a half note D3. The lyrics 'let ring' are written below the treble staff, and '(2)' is written below the bass staff.

N.C.

F

*Chord symbols reflect overall harmony.

7

First system of guitar notation. Treble staff: Melodic line with sixteenth-note runs and slurs, marked with a '6'. Bass staff: Fret numbers (7, 10, 12, 8, 9, 12, 9, 8) and slurs.

N.C.

Second system of guitar notation. Treble staff: Melodic line with slurs, marked with a '7'. Bass staff: Fret numbers (7, 8, 10, 7, 8, 10, 8, 7, 8, 9, 11, 9, 8, 11, 9, 10, 12, 9, 10, 12, 10, 9, 10, 11, 13, 11, 10, 13) and slurs.

Third system of guitar notation. Treble staff: Melodic line with slurs, marked with a '7'. Bass staff: Fret numbers (11, 12, 14, 11, 12, 14, 12, 11, 12, 13, 15, 13, 12, 15, 13, 12, 13, 14, 16, 13, 14, 16, 14, 13, 14, 15, 17) and slurs.

Fourth system of guitar notation. Treble staff: Melodic line with slurs, marked with a '7'. Bass staff: Fret numbers (9, 10, 12, 9, 10, 12, 10, 9, 10, 11, 13, 11, 10, 13, 11, 12, 14, 11, 12, 14, 12, 11, 12, 13, 15, 13, 12, 15) and slurs.

Fifth system of guitar notation. Treble staff: Melodic line with slurs, marked with a '7'. Bass staff: Fret numbers (13, 14, 16, 13, 14, 16, 14, 13, 14, 15, 17, 15, 14, 17, 15, 16, 18, 15, 16, 18, 16, 15, 17) and slurs.

E5

D5

w/ wah-wah as filter

Sixth system of guitar notation. Treble staff: Melodic line with slurs, marked with a '6'. Bass staff: Fret numbers (10, 12, 15, 10, 12, 15, 12, 10, 15, 10, 12, 15, 12, 10, 14, 9, 12, 14, 12, 9, 12, 9, 12, 14, 10, 12, 15, 10, 12, 15, 12, 10, 15, 10, 12, 15, 12, 10, 14, 9, 12, 14, 12, 9, 12, 9, 12, 14) and slurs.

A/C#

10 12 15 12 10 15 10 12 15 12 10 14 9 12 14 12 9 14 9 12 14 12 9 13 10 12 13 12 10 10 12 13 12 10 13 12 (12)

Gtrs. 1 & 4: w/ Riff D
C7

8va tr (b) 20 (21) (20) 18 18 20 18 17 18 17 17 18 17 15 17 15 14 15 14 12 12 14 12

A7

11 12 11 12 11 9 10 9 8 9 8 6 8 6 5 5 6 5 3 (3) 5 3 2 3 0 2 3 5 (5) 1/2 (5) 3 5 3

C7 A7 8va N.C.

w/ bar semi-harm. 2 0 0 12 (12) 7 17 +1/2 17 +1/2 7 0 22 -2 1/2 -1 1/2 -4 1/2 0 -2 1/2 15 -2 1/2

G

Gtr. 4: w/ Riff B (1st 4 meas.) (4 times)

Em F5 Em F5 8va loco 15ma - rake - P.H.

mf P.M. P.M. P.H. (22) 19 7 7 7 5 7 (7) 5 7 5 7 7/9 7/9 (9) 10 7 (7) x x (7)

Gtr. 1 Riff E

End Riff E

mf 0 12 10 3 0 12 10 3

Gtr. 1: w/ Riff E (3 times)
Em 8va - 7

F5

Em

F5

Gtr. 3

loco

semi-harm. -----

(7) 7 5 7 5 5 7 (7) 5 7 5 7 7 7 8 5

Em

F5

w/ bar -----

+1/2

(5) 0 -1 -1 7 5 7 (7) 5 7 5 7

Gtr. 5: w/ Fill 1
Em

F5

Em

F5

rake -----

Harm. w/ bar -----

semi-harm. -----

(7) 9 9 14 12 10 9 (9) 7 x 12 (12) 7 5 7

Em

F5

15ma -----

Harm. w/ bar -----

(7) 5 5 7 5 7 5 7 8 7 (7) 2 (2) +1 -3 1/2 slack

H

Gtrs. 1 & 4: w/ Riff A
1st time, Gtr. 3 tacet
5th & 7th times, Gtr. 3: w/ Riff C
N.C.

Gtr. 2

Play 8 times

w/ Whammy Pedal

+6

9 12

Gtr. 2 tacet
Gtr. 3: w/ Riff C

Gtr. 1

f

9 9 10 9 X 9 9 10 9 X 9 9 10 9 9

7 7 8 7 X 7 7 8 7 X 7 7 8 7 7

UP IN FLAMES

By Joe Satriani

Drop D tuning:
(low to high) D-A-D-G-B-E

A

Moderately slow Rock $\text{♩} = 92$

D Dsus4 D Dsus4

Gtr. 1 (dist.) Rhy. Fig. 1

f P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

1/4

End Rhy. Fig. 1 Gtrs. 1 & 2

TAB

3 5 0 0 3 4 0 0 5 0 0 0 5 3 3 5 0 0 3 4 0 0 5 0 0 0 5 3 (3)

*Gtr. 2 (dist.); played *f*

D Dsus4 D Dsus4

Gtr. 3 (dist.)

hand slide w/ bar don't pick

w/ bar

-2 1/2 (0) 3 0 (0) -2 1/2

Gtrs. 1 & 2

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

1/4

3 5 0 0 3 4 0 0 5 0 0 0 5 3 3 5 0 0 3 4 0 0 5 0 0 0 5 3 5 5 5 5

B

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D Dsus4 D Dsus4

Gtr. 3

grad. bend

1/2

9 7 7 9 7 7 9 (9) 0 X 0 0 X

D Dsus4 D Dsus4

8va *loco*

P.H.

1/2

Harm. - - - - - P.M. - - - - -

9 7 7 9 7 9 (9) 7 9 7 7 10 0 X 0 0 12 12 12 12

Pitch: F#

Rhy. Fig. 2

*Gtrs. 1 & 2

P.M. - - - P.M. - - - P.M. - - - P.M. - - - - - P.M. P.M. - - -

*Composite arrangement

End Rhy. Fig. 2

C

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D

Gtrs. 1 & 2: w/ rhy. Fig. 1
 D
 Dsus4
 D
 Dsus4
 8va
 loco
 grad. bend
 1/2
 Harm. -1
 w/ bar
 16 15 15 16 15 16 15 17
 (17) 14 3 0 5 3 (3)
 Pitch: D A

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gsus 4 & 2 w/ Italy, Fig. 2
 Gsus4 G Gsus4 G Gsus4 G7sus4
 18 (18) 18 15 18 (18) 15 18 18 (18) 15 17

The musical score for guitar shows a melody line in G major. The first measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The second measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The third measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The fourth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The fifth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The sixth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The seventh measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The eighth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The ninth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The tenth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The eleventh measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The twelfth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The thirteenth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The fourteenth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The fifteenth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The sixteenth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The seventeenth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The eighteenth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The nineteenth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The twentieth measure is a D major chord (D, F#, A) with a Dsus4 chord (D, G, A) indicated above it. The fretboard diagram shows the fret positions for the melody line, with a 'w/ bar' (with bar) marking at the 12th fret.

A Asus4 A7sus4 G Gsus4 G7sus4

D Dsus4 D Dsus4

D *D7 G7

Gtr. 3

**Starting at nut, gently slide finger across string toward bridge, sounding random harmonics.

Riff A

Gtrs. 1 & 2

*Chord symbols reflect implied harmony.

D7 G7

End Riff A

Gtrs. 1 & 2: w/ Riff A
D7

G7

Gr. 3

w/ bar

w/ bar - - - - -

19 17 18 19 17 18 20 17 18

0 -1 0

D7

1/2 hold bend

17 18 17 18 17 18 17 18 17 18 17 18 17 18 17 18 19 19

E

Gtrs. 1 & 2: w/ Riff A (2 times)
D7

G7

8va - - - - - loco

P.H. - - - - -

17 14 13 12 15 13 12 10 13 10 12 13 10 13 10 12 13 10 13 10 10 12 10 12 10 13 12 10 12

G7

5

12 10 12 13 12 10 12 10 12 13 13 12 10 9 12 10 9 7 9 10 9 7 7 5 4 7 2 5 4

D7

3

3

3

2 2 4 2 5 2 5 3 2 3 2 4 2 4 5 2 4 5 7 5 6 5 7

[illegible]

*Chord symbols reflect overall harmony.

musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a wavy line indicating a tremolo effect. The main melody is in the treble clef, and the bass line is in the bass clef. The bass line includes a "semi-harm." (semi-harmonic) instruction. The score is divided into two systems, with the second system starting at measure 17.

G5

13 10 12 13 12 10 13 10 13 12 10 13 10 13 12 10 8 12 13 12 8 10 12 8 12 10 8

6 8 10 7 8 10 8 7 5 7 8 7 5 8 5 7 8 7 5 8 5 7 8 7 5 7 5 4 5 7 5 4 5 7 9 7 5

D5

4 5 7 5 4 2 4 5 4 2 5 2 3 5 3 2 3 5 2 4 5 7 4 2 0 5 4 2 4 2 5 3 2 3 5 3 2

0 0 5 0 5 3 2 0 X 0 3 0 3 2 11 0 0

A5 G5

16 16 17 16 14 0 0 0 16 18 (18) 16 15 15 16 16 16 13 12 13 12 0 0 12 10 10 0 8 10 8 0

D5 D.S. al Coda

10 10 10 12 10 10 10 12 10 0 10 12 2 3 0 X 0 0 0 5 5 5 0 0 0 X 0 0

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (last 4 meas.)

Grtr. 3

A Asus4 A7sus4 G Gsus4 G7sus4

15 17 17 15 17 17 15 15 15 15 17 18 15 15 15 15 17 18 15 15

F

Gtrs. 1 & 2: w/ Riff A (2 times)

D7

G7

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system also consists of a single staff with a treble clef and a key signature of one sharp. The melody continues, with some notes marked with a '1/4' time signature. The score is accompanied by a guitar accompaniment, which is indicated by a dashed line and a vertical line. The guitar accompaniment is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The score is presented in a clear, legible format, with a key signature of one sharp and a time signature of 1/4.

*Starting at nut, gently slide finger across string toward bridge, sounding random harmonics.

The second system of musical notation continues the piece. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with a D7 chord indicated above the first measure. The notation includes various musical symbols such as notes, rests, and a wavy line indicating a tremolo. The bass line is written on a single staff, with a wavy line indicating a tremolo. The notation includes various musical symbols such as notes, rests, and a wavy line indicating a tremolo. The system concludes with a double bar line.

[illegible]

G7

let ring

17 18 17 18 18 19 17 18 19 17 18 19

1/4 1/4 1/4

D7

1/2 hold bend

(17) 18 17 18 17 18 17 18 17 18 17 18 17 18 17 18 17 18

G7

1/2

17 18 17 18 17 18 17 18 17 18 17 18 17 18 17 18 17 18

X

G

Gtrs. 1 & 2: w/ Riff A (2 times)

D7

8va

G7

22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

D7

8va

G7

22 22 22 22 20 20 20 20 20 20 20 20 20 20 20 20 20 20

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

G7

8va

22 22 22 17 17 17 17 20 20 20 20 14 14 14 14 15 15 15 15 19 19 19 19 13 13 13 13 15 15 15 15
 X
 19 19 19 14 14 14 14 17 17 17 17 11 11 11 11 12 12 12 12 16 16 16 16 10 10 10 10 12 12 12 12

D7
loco

G7

13 14 13 14 13 14 10 8 10 10 10 10 13 13 13 13
10 X 11 10 10 11 X 5 7 7 7 7 10 10 10 10

13 X 13 10 13 10 13 X 13
12 X 12 10 12 10 12 X 12

1/4 1/4 1/4

7 19

H

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 2: w/ Rhy. Fig. 1 (5 times)

The musical notation for the guitar solo is presented on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The solo is divided into two measures by a bar line. Above the staff, the chords D, Dsus4, D, and Dsus4 are indicated. The notation includes various musical symbols such as slurs, ties, and accidentals. Below the staff, the fret numbers for each note are listed: 0, 19, 17, 0, 16, (16), 0, 16, 0, 14, 0, 12, 0, 11, 0, 11, 0, 9, 0, 7, 0, 4, 0, 2. A '1/2' symbol is placed above the fret numbers 16 and 4, indicating a half-step bend.

D Dsus4 D Dsus4

(2) 0 3 0 2 4 5 0 7 9 0 0 11 12 0 14 16 0 16 17 0 17 (17) 14 0 0

The musical notation for the guitar solo is shown on a single staff with a treble clef and a key signature of one sharp (F#). The solo is divided into two measures. The first measure contains a D major chord (D, F#, A) and a Dsus4 chord (D, G, A). The second measure contains a D major chord (D, F#, A) and a Dsus4 chord (D, G, A). The notation includes a double bar line and a repeat sign.

The musical notation for the guitar solo in "The Highway" by The Highwaymen is shown in two staves. The top staff is a standard musical notation with a treble clef and a key signature of one sharp (F#). The bottom staff is a fretboard diagram showing the fret numbers for the solo. The solo is in the key of D major and is in 4/4 time. The notation includes a melodic line with a treble clef and a key signature of one sharp (F#). The bottom staff shows the fret numbers for the solo, with fingerings indicated by numbers 1, 1 1/2, and 1/2. The solo is in the key of D major and is in 4/4 time.

Gtr. 3

D Dsus4 D Dsus4

let ring -

1/4

3 2 2 3 (3)

9 7 (7) 5 4 (4) 5 5 4 0 5

3 0 0 0

Gtr. 1

Harm.

7 5

7 0

Gtr. 1 tacet

D Dsus4 D Dsus4

fdbk.

w/ bar

0 (0) (0)

-2 1/2

Gtr. 2

P.M. - - - - -

1/4

3 5 0 0 3 4 5 0 0 0 5 3 3 5 0 0 3 4 5 0 0 0 5

Gtr. 3 tacet

D Dsus4 D Dsus4 D5

P.M. - - - - -

1/4

3 5 0 0 3 4 5 0 0 0 5 3 3 5 0 0 3 4 5 0 0 0 5 7 7 5 0

HANDS IN THE AIR

By Joe Satriani

Gtrs. 1 & 2: 7-str. tuning:
(low to high) B-E-A-D-G-B-E

A

Moderately fast Rock ♩ = 152

2nd time, Gtr. 2: w/ Riff A

*B5
Riff A

Gtr. 1 (dist.)

f

1/4

P.M. -----|

1/4

TAB

0 3 0 | 7 7 5 7 3 2 0 | 2 0 0 0 0 0 3 0 | 7 7 5 7 3 2 0

*Chord symbols reflect basic harmony.

P.M. -----|

1/4

P.M. -----|

(2) 2 0 0 0 0 0 3 0 | 7 7 5 7 3 2 0 | 2 0 0 0 0 0 2 0

1. 2.

End Riff A

Gtrs. 1 & **2

1/2 1/2 1/2

P.M. -----|

P.M. -----|

2 2 2 (2) 0 2 | 2 0 0 0 0 0 3 0 | (2) 2 0 0 0 0 0 3 0

**Gtr. 2 (dist.); played *f*

B

N.C.
Riff B1

Gtr. 3 (12-str. elec.)

f

w/ clean tone & slide
w/ slide

13 9 | 7 4

Riff B

Gtrs. 1 & 2

4 0 | 3 0 | 3 0 2 0 2 0

End Riff B1

13 9 7 4

End Riff B

4 0 3 0 0 2 0 2 0 3

Riff C

13 9 7 4 13 9 4 0 3 0 2 0 2 0 4 0

End Riff C

7 4 3 0 0 3 0



Gtrs. 1 & 2: w/ Riff A (2 times)
Gtr. 3 tacet
2nd time, Gtr. 8 tacet
B5

Gtr. 4 (dist.)

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a forte (*f*) dynamic marking and a "P.M. ---" (pedal motion) marking. The bottom staff shows guitar fretting positions: 9, 7, 9, 7, 9, 9, 9, 7, 9, 7, 9, 9.

Second system of musical notation. The top staff continues the melodic line. The bottom staff shows fretting positions: 9, 7, 9, 7, 9, 9, 11, 11, 11, (11), 9, 9, 9, 12, 12, 10, 12, 7, 9. There are also 1/2 and 1/4 note markings above the fretting positions.

Third system of musical notation. The top staff continues the melodic line. The bottom staff shows fretting positions: (9), 9, X, 9, X, X, 12, 12, 10, 12, 7, 9, 9, X, 7, 9, X, X, 12, 12, 10, 12, 7, 9. There are also 1/4 note markings above the fretting positions.

D

Gtrs. 1, 2 & 3: w/ Riffs B & B1
(3 1/2 times)

Gtr. 4 tacet
N.C.

Gtr. 5 (dist.)

8va

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff shows fretting positions: (9), 9, X, 7, 9, 9, 11, 11, 11, (11), 9, 9, (9), 21, 19, (19), 17. There are also 1/2 and 1/4 note markings above the fretting positions.

8va

Fifth system of musical notation. The top staff continues the melodic line. The bottom staff shows fretting positions: 16, (16), 16, (16), 19, (19), 17, 21, 19. There are also 1/2 and 1/4 note markings above the fretting positions.

8va-----

(19) (19) 19 (19) 17 16 1 1/2 (16) 16 (16)

8va-----

19 (19) 17 18 1/2 (18) 18 (18) 19 19 22 19

8va-----

19 22 19 19 22 19 22 (22) 19 19 22 19 19 22 19 22 19 21

8va-----

21 21 (21) 19 19 22 19 19 22 19 19 22 19 21 (21)

Gtr. 3: w/ Riff C

8va-----

19 19 22 19 19 22 19 22 19 21 19 19

Gtrs. 1 & 2

4 0 3 0

E

Gtr. 5 tacet
2nd time, Gtr. 9: w/ Riff F (3 times)

N.C.

Riff D

Gtr. 6 (dist.)

Gtrs. 1 & 2

Half-time feel

Gtrs. 1 & 2 tacet
Gtr. 6: w/ Riff D

To Coda

2nd time, end half-time feel

Gtr. 7 (dist.)

Riff F

Gtr. 9 (dist.)

End half-time feel

E7sus4
End Riff E

Riff E

Gtr. 7

*Gtrs. 1 & 2

*Composite arrangement

F

Gtr. 7 tacet

D5

Rhy. Fig. 1

Gtrs. 1 & 2

Harm. --- P.M. --- Harm. --- P.M. --- Harm. --- P.M. ---

Pitch: D A 5 5 5 5 5 D A 5 5 5 5 5 D A 5 5 5 5 0 5

1.

G5

E7sus4

End Rhy. Fig. 1

2.

A5

G5

E7sus4

End Rhy. Fig. 1

Harm. --- Harm. ---

G

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

Gtr. 8 (dist.)

D5

mf

G5

E7sus4

D5

A5 G5 E7sus4

8va-----
loco
f Harm.-----
w/ bar-----
+2
5
Pitch: G -7 1/2

4 5 7 4 7 4 5 4

9 7 9

D5

G5

E7sus4

8va-----
loco
Harm.-----
w/ bar-----
+2
5
Pitch: G -7 1/2

P.H.

12

D

8va-----
loco
Harm.-----
w/ bar-----
+1/2
5
G -7 1/2

15

Gtrs. 1 & 2: w/ Rhy. Fill 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5

A5 G5

E7sus4

8va-----
loco
Harm.-----
w/ bar-----
+2
5
Pitch: G -7 1/2

7 (7) 16

5 7 7 5 5 3 0 5 3 0 3 4 2 0 2 2

let ring-----

D5

G5

E7sus4

let ring-----
0 15 14

2 3 2 0 2 3 2 0 2 3 2 0 3 2

P.H.

14 12 15

Pitch: C#

Gtr. 8

8va-----
F#5

5 1/2

15 12 15 12 15 12 15 14 12 15 14 12 (12) 5 17

Gtrs. 1 & 2

*Pull string downward off of neck.

8va-----
loco
Harm.-----
P.M.

8va-----
loco
Harm.-----
P.M.

(5) 5 5 5 5 5 5 5 5 7 7

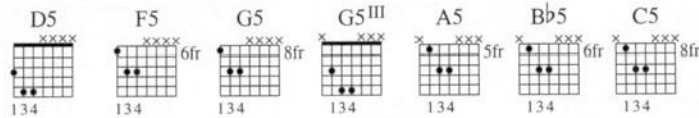
LIFESTYLE

By Joe Satriani

Gtr. 1: 7-str. tuning:
(low to high) B-E-A-D-G-B-E

Intro

Moderate Rock ♩ = 132



Rhy. Fig. 1

*Gtr. 1 (dist.) *f*

Riff A

End Rhy. Fig. 1

End Riff A Play 4 times

Gtr. 2 (dist.) (Drums)

f

** w/ bar

TAB

15 (15) (15) 13 (13) (13) 12 10 15 (15) (15) 13 (13) (13) 12 (12)

Riff A1

Gtr. 3 (dist.) *f*

** w/ bar

TAB

7 (7) (7) 10 (10) (10) 12 (12) 7 (7) (7) 10 (10) (10) 12 (12)

*Doubled throughout

**Point bar away from gtr. and hit downward while L.H. hammers notes as indicated.

G5III Rhy. Fig. 2

A5 Bb5 A5 Bb5 C5

Riff B

End Rhy. Fig. 2

End Riff B

w/ bar

11 (11) (11) 13 (13) (13) 15 (15) 13 (13) (13) 15 (15) (15) 17 (17)

Riff B1

End Riff B1

w/ bar

12 (12) (12) 14 (14) (14) 15 (15) 14 (14) (14) 15 (15) (15) 17 (17)

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 2 & 3: w/ Riffs A & A1 (2 times)

D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5

1. You

Verse

D5 F5 G D5 F5 G D5 F5 G

wake up in the morn - ing and you're smok - in' like a house on fi - re,
talk - in' too much while you're driv - in' it way too fast. _____

Gtr. 1

Rhy. Fig. 3

P.M. _____

5 5 5 8 8 8 7 7 5 5 5 8 8 8 7 7 5 5 5 8 8 8 7 7

D5 F5 G G5 Bb5 C G5 Bb5 C

'cause you've been out all night and you're burnt down to the wi -
And you nev - er make sense 'cause you're too bus - y hav - in' a blast. _____

P.M. _____

5 5 5 8 8 8 7 7 5 5 5 8 8 8 7 7 5 5 5 8 8 8 7 7

D5 F5 G D5 F5 G A5 C5 D5

re. I real - ly love you, ba - by, but you
I know we got no fu - ture 'cause you

End Rhy. Fig. 3

P.M. _____

5 5 5 8 8 8 7 7 5 5 5 8 8 8 7 7 7 7 5 3 3 3 5 5

G5 Bb5 C D5 F5 G D5 N.C.

put me through the fry - er. } Whoa. _____ Your life -
just can't re - mem - ber the the past. _____ }

P.M. _____

5 5 5 8 8 8 7 7 5 5 5 8 8 8 7 7 5 3 5 3 5 4 3 6 3

(cont. in slashes)

Chorus

D5
Rhy. Fig. 4

Gtr. 1

style is kill - ing me. ____

Your life - style ____ is kill - ing

me. ____ And if I

(cont. in notation)

don't do some - thing 'bout it there'll be noth - ing left of me. ____

0 1 2

Whoa. ____ 2. You're

End Rhy. Fig. 4

Interlude

Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 2 & 3: w/ Riffs A & A1

D5 F5 G5 D5 F5 G5
Play 4 times

Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 2 & 3: w/ Riffs B & B1

G5 A5 Bb5 A5 Bb5 C5

Guitar Solo

*Gtrs. 2 & 3: w/ Riffs A & A1 (4 times)

N.C.(D5)

Gtr. 4 (dist.)

First system of guitar solo notation. Treble clef, key of B-flat major. The staff contains a series of eighth notes with triplets and slurs. Fingering numbers 10, 13, 12 are indicated. A dynamic marking *f* is present. A 1/4 note rest is also shown.

*Played *p*

Second system of guitar solo notation. Continues the melodic line with slurs and triplets. Fingering numbers 10, 13, 12 are used. A 1/4 note rest is present.

Third system of guitar solo notation. Includes a 'grad. release' marking over a triplet. Fingering numbers 10, 13, 12 are shown. A 1/4 note rest is present.

Fourth system of guitar solo notation. Includes a 'grad. release' marking over a triplet. Fingering numbers 15, 13, 15 are shown. A 1/4 note rest is present.

Verse

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 4 tacet

First line of verse guitar notation. Chords D5, F5, G, D5, F5, G, D5, F5, G are indicated above the staff. The lyrics 'packed my bags, got one foot out the door, —' are written below the staff.


Second line of verse guitar notation. Chords D5, F5, G, G5, Bb5, C, G5, Bb5, C are indicated above the staff. The lyrics ''cause I can't take one more night — on the kill - ing floor. —' are written below the staff.

D5 F5 G D5 F5 G



I must be

N.C.



los - ing my mind 'cause I think I'm com - in' back for more. _____

Whoa. _____ Your life -

Gr. 4

The musical score for guitar 4 consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a descending melodic line of five eighth notes (G4, F4, E4, D4, C4) marked with 'x'. This is followed by a series of chords, each marked with 'x' and a vertical line, representing a descending sequence of chords. The bottom staff is in bass clef and features a rhythmic accompaniment of eighth notes, marked with 'x'. A dashed line labeled 'V' indicates a vibrato or sustain effect over the first five eighth notes.

Gtr. I


The musical score for Gtr. I consists of two staves. The top staff is a standard five-line musical staff with a treble clef and a key signature of one flat (B-flat). It contains a single measure with a whole rest, followed by a bar line, and then another measure containing a descending eighth-note scale starting on B4 and ending on E4. The bottom staff is a fretboard diagram corresponding to the same time period. It shows the first four frets of the guitar neck. Fingering numbers are placed below the strings: the index finger (1) is on the 5th fret of the high E string; the middle finger (2) is on the 3rd fret of the A string; the ring finger (3) is on the 5th fret of the D string; the pinky finger (4) is on the 4th fret of the G string; the index finger (1) is on the 3rd fret of the B string; the middle finger (2) is on the 6th fret of the low E string; the ring finger (3) is on the 4th fret of the A string; and the pinky finger (4) is on the 3rd fret of the D string.

Chorus

Gtr. 1: w/ Rhy. Fig. 4
Gtr. 4 tacet

Gtr. 4 tacet

D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5



style is kill - ing me. — Your life -

Gtr. 3

The musical notation for guitar 3 consists of a single staff in treble clef. It begins with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. This is followed by a whole rest, then a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. The notation is marked with a tremolo effect (indicated by a wavy line above the notes). Below the staff is a fretboard diagram with four strings and a fret line. The fret numbers are: 10, 12, 10, 12, 10, 12, 10, 10.

B \flat 5 C5 G5 B \flat 5 C5 D5 F5 G5

style _____ is kill - ing me. _____

10 12 10 12 10 12 12 10 12 10 12 10

D5 F5 G5 A5 C5 D5 G5 B \flat 5 N.C.

And if I don't do some - thing 'bout it there'll be noth - ing left of me. _____

8 10 8 10 8 10 8

D5 F5 G5 D5 N.C.

Whoa. _____

12 13 12 10 12 12 10 12 10 10 10 13 10 12 10 10 13

Outro

Gtr. 1: w/ Rhy. Fig. 1 (8 times)

Gtrs. 2 & 3: w/ Riffs A & A1 (8 times)

D5 F5 G5 D5 F5 G5 D5 F5 G5

Stop kill - ing me. _____

10 13 12 10 13 10 15

D5 F5 G5 D5 F5 G5 D5 F5 G5

Stop kill - ing

D5 F5 G5 D5 F5 G5 D5 F5 G5

me. — Stop

D5 F5 G5 D5 F5 G5 D5 F5 G5

kill - ing me. —

D5 F5 G5 D5 F5 G5

Stop kill - ing

D5 F5 G5 D5 F5 G5

me. —

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 4 tacet

D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5
Riff C1 End Riff C1

Gtr. 5 (dist.)

f

Gtr. 2

w/ bar

Gtr. 3 Riff C End Riff C

w/ bar w/ bar

Gtrs. 3 & 5: w/ Riffs C & C1
D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5

Gtr. 1

Gtr. 2

w/ bar

IS THERE LOVE IN SPACE?

By Joe Satriani

A

Moderately slow ♩ = 88

C(b5) *Fsus2* *B♭sus2* *Fm* **End Riff A**

(Sound effects)* *Gr. 1 (clean)*

mf *let ring* *let ring* *let ring* *let ring*

TAB

5 4 3 5 1 3 5 1 3 6

*Fdbk. manipulated by DigiTech Whammy Pedal.

**Doubled throughout

B

Gr. 1: w/ Riff A (4 times)

C(b5)

Fsus2

B♭sus2

Fm

Gr. 2 (dist.)

mf *w/ wah-wah as filter & ***delay*

5 5 3 5 3 4 3 5 3 3 5 (5)

***Set for quarter-note regeneration w/ 1 repeat.

C(b5)

Fsus2

B♭sus2

Fm

5 5 3 5 6 (6) 4 3 5 5 5

C(b5)

Fsus2

B♭sus2

Fm

w/ bar *w/ bar*

7 (7) 5 8 (8) 3 4 3 5 3 5 8 5 5

-1/2 -1

C(b5)

Fsus2

B♭sus2

Fm

w/ bar *w/ bar* *delay off*

7 (7) 5 8 (8) 4 6 (6) 4 3 3 5 (5)

-1/2 -1

2nd time, Gtr. 7: w/ Fill 3

Fmaj7

Gtr. 2

Gtr. 3 (dist.)
divisi

mf

Fsus4

Fmaj7

Gtr. 1

Riff B

*T
let ring -

T
let ring -

sim.

*T = Thumb on 6th string

Fsus4

Fmaj7

Ebsus2

Fill 3
Gtr. 7

Dbmaj7 Eb sus2 Gtr. 1: w/ Riff B Fmaj7

Gtr. 2

End Riff B Gtr. 3

Fsus4 Fmaj7 F sus4

Fmaj7 Eb sus2 Dbmaj7 To Coda

Gtr. 2

Gtr. 4 (dist.) divisi

mf

* 8va

*Refers to both gtrs.

D

Gtrs. 2, 3 & 4 tacet

* Cm

Riff C

Fm(add9)

E♭sus2

8va-

Gtr. 5 (clean)

mp

let ring

let ring

Fill 1

End Fill 1

Gtr. 1

let ring

let ring

*Chord symbols reflect combined harmony.

B♭add9

Fm(add9)

Gtr. 5: w/ Riff C

Cm

End Riff C

Gtr. 6 (dist.)

let ring

let ring

** mp

**Vol. swells

Riff D

let ring

let ring

let ring

Fm(add9)

Fill 2

B♭add9

End Fill 2

Gtr. 6: w/ Fill 2
Fm(add9)

Gtr. 7 (dist.)

w/ wah-wah as filter

f

w/ bar

-1

End Riff D

let ring

let ring

let ring

EGtr. 1: w/ Riff D
Gtr. 5: w/ Riff C

Cm

Fm(add9)

Gtr. 7

Tablature for Guitar 7. The first system shows a Cm chord with notes 13 (13) 8 13 (13) 8 13, including a w/ bar instruction and a -1 fret bend. The second system shows an Fm(add9) chord with notes 13 (13) 8 13 (13) 8 13, including a w/ bar instruction and a -1 fret bend.

Bbadd9

Fm(add9)

Tablature for Guitar 7. The first system shows a Bbadd9 chord with notes (13) 8 10 11 8 11, including a P.M. instruction and a w/ bar instruction. The second system shows an Fm(add9) chord with notes 8 10 11 (11) 8 11 8, including a w/ bar instruction and a +1 fret bend.

Cm

Fm(add9)

Tablature for Guitar 7. The first system shows a Cm chord with notes (8) 8 11 13 11 9 8 9 8 6 8 11, including a w/ bar instruction and a +1 fret bend. The second system shows an Fm(add9) chord with notes 9 8 9 8 9 8 6 8 6 4 6 8 (8) (8) (8), including a w/ bar instruction and a -1 fret bend.

Bbadd9

Fm(add9)

Tablature for Guitar 7. The first system shows a Bbadd9 chord with notes 8 6 4 6 (6) (6) (6) 4 3, including a flutter bar instruction and a -1/4 fret bend. The second system shows an Fm(add9) chord with notes 8 7 5 3 5 7 (7) (7) (7) 5 5 6 8 5 6, including a flutter bar instruction and a -1/4 fret bend.

Cm

Fm(add9)

Tablature for Guitar 7. The first system shows a Cm chord with notes 8 6 5 6 5 6 3 5 3 6 5 3, including a w/ bar instruction. The second system shows an Fm(add9) chord with notes 6 3 5 5 6 8 6 5 6 5 6 5 8 5 5 6 8 5 6 8, including a w/ bar instruction.

Bbadd9

Tablature for Guitar 7. The system shows a Bbadd9 chord with notes 5 6 8 5 6 8 5 6 8 6 5 8 5 6 8 6 5 8 6 5 8 6 5 8 6 5, including a w/ bar instruction.

Fm(add9)

Cm

Fm(add9)

Bbadd9

D.S. al Coda

Fm(add9)

⊕ Coda

Gtr. 3: w/ Fill 1

E♭sus2

8va

F

Gtr. 1: w/ Riff B (2 times)

Gtrs. 2 & 4 tacet

Fmaj7

Gtr. 2

Gtr. 8 (clean)

mf
*w/ delay

*Set for eight-note regeneration w/ 1 repeat.

Fsus4

Fmaj7

Fsus4

Fmaj7

E♭sus2

D♭maj7

loco

E♭sus2

Gtr. 8 tacet

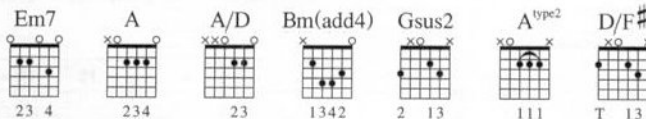
Fmaj7

Gtr. 9 (slight dist.)

mf
w/ Leslie

IF I COULD FLY

By Joe Satriani



A

Moderate Rock ♩ = 136

A **Gmaj7**
Rhy. Fig. 1

*Gtr. 1

p *mf*

TAB

*Composite arrangement of one 12-str. acous., one 6-str. acous., and two clean elec. gtrs.

F#m7add4

Gmaj7

F#m7add4

Badd4

End Rhy. Fig. 1

B

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gmaj7

Gtr. 2 (elec.)

mf
w/ dist.

F#m7add4

Gmaj7

F#m7add4

Badd4

Gmaj7 F#m7add4

Gmaj7 F#m7add4 Badd4

C Em7 Rhy. Fig. 2 A A/D Bm(add4) End Rhy. Fig. 2

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 2 (2 1/2 times) Em7 A A/D Bm(add4)

8va----- loco P.H.----- 1 1 1/2

Em7 A A/D Bm(add4)

8va----- loco P.H.----- 1 1 1/2

Em7 A Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.) Gmaj7 F#m7add4

D

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.)
Gmaj7

Gtr. 1: w/ Rhy. Fig. 2 (3 1/2 times)
Em7

A

A/D

Bm(add4)

Em7

A

A/D

Bm(add4)

Em7

A

A/D

Bm(add4)

Em7

A

E

Gsus2 Rhy. Fig. 3 A^{type2} D/F# Gsus2 End Rhy. Fig. 3

Gtr. 1 *mp* *mf*

Gtr. 1: w/ Rhy. Fig. 3 (2 3/4 times)

A

P.M.

P.H.

D/F# Gsus2 A

semi-harm.

D/F# Gsus2 A

P.M.

F

D/F# Gsus2 Rhy. Fig. 4 A^{type2} D/F# End Rhy. Fig. 4

Gtr. 1 *mf*

dim.

Gtr. 1: w/ Rhy. Fig. 4 Gsus2 A D/F#

G

Gtr. 1: w/ Rhy. Fig. 4 (28 times)
Gsus2

A

P.M. $\frac{1}{4}$ *D/F#* *Gsus2*

A *D/F#* *Gsus2* *8va*

8va *A* *D/F#* *loco*

Gsus2 *A* *semi-harm* $\frac{1}{4}$

D/F# $\frac{1}{2}$ $\frac{1}{4}$

Gsus2 *A* *P.M.* $\frac{1}{2}$

A

15ma γ loco

P.H. - \downarrow
grad. release

1 3/4 1/2 1/4 1/4

7 7 7 7 7 7 7 5 7 5 | 7 5 7 5 5 5 7 5 7 5 3 5

D/F# Gsus2 A

let ring

2 3 5 3 3 5 3 4 4 2

0 2 4 5 4

D/F#

1/4 1/2

2 2 4 2 3 2 3 0 5 7 11 12 10 12 14

Gsus2 A

*T

14/15 12 14 10 12 15 12 14 (14) 12 14 12 14 (14) 12 14 12 14 12 14 12 14 12 14

12

*T = Thumb on 6th string

D/F#

10 8 9 7 6 7 6 9 6 9 7 9 7 5 9 7 9 7 (7) 5

8 5 7 5 7 5

Gsus2 A

3 6 3 6 6 7

7 10 9 10 9 7 9 7 9 7 5 7 5 3 5 3 2 3 2 3 5 7 5 3 2 3 5 3 2 0 2 3 5 3 2 3 5 7 5 3

D/F#

Gsus2 A

D/F#

Gsus2 A

D/F# Gsus2 P.M.-----

A D/F# P.M.-----

Gsus2 A

5 7 7 5 7 5 7 5 7

semi-harm. 1/4 1/4

D/F# Gsus2 A

5 8 5 7 5 5 5 8 5 5 5 5

1/2

D/F# Gsus2

8 5 5 5 8 14 12 14 13 15 13 14 12 14 13

1/4

A

15 15 15 15 15 15 15 15

grad. release

D/F# Gsus2

13 14 13 7 5 8 5 7 5 8 5 7 5 8 5 7 5 8 5

3

A

7 5 8 5 5 5 5 8 5 8 5 5 8 5 7 5 8 7 7 7 5

1/4

SOULS OF DISTORTION

By Joe Satriani

A

Moderate Rock ♩ = 120

Gtr. 2 (dist.) (Drums)

E^b5 *C^b5* *E^b5*

mf
+ ○ + ○ + ○ + ○ + ○ + ○
semi-harm. ---
**w/ wah-wah

T
A
B

6 6 6 6 6 6 6 6
8 8 8 8 8 8 8 8

**+ = closed (toe down); ○ = open (toe up)

*Gtr. 1 (dist.)

mf P.M. --- P.M. P.M. --- P.M.

T
A
B

6 6 6 6 6 0 2 2 0 0 0 2 0 0 6
4 4 4 4 4 0 0 0 0 0 0 4

*Two 7-str. elec.'s arr. for one; 7th str. tuned to low B.

C^b5 *E^b5*

Rhy. Fig. 1A Play 3 times
End Rhy. Fig. 1A

semi-harm. ---
***wah-wah sim.

6 6 6 6 6 6 6 6
8 8 8 8 8 8 8 8

***Throughout

Rhy. Fig. 1 End Rhy. Fig. 1

P.M. --- P.M. P.M. --- P.M.

(6) 6 4 4 4 4 0 2 2 0 0 0 2 0 0 6
4 4 4 4 4 0 0 0 0 0 0 4

B

Gtr. 1: w/ Rhy. Fig. 1 (7 1/2 times)

Gtr. 2

Chord progression: Cb5 Eb5 Cb5

semi-harm. - - - -

Chord progression: Eb5 Cb5 Eb5

Chord progression: Cb5 Eb5 Cb5

Chord progression: Eb5 Cb5 Eb5

Chord progression: Cb5 Eb5 Cb5

Gr. 2

C

G \flat 5

D \flat /F

E \flat 5

Fill 1

Gr. 3 (12-str. elec.)

End Fill 1 Riff A

mf
w/ clean tone

Gr. 1

Rhy. Fill 1

End Rhy. Fill 1 Rhy. Fig. 2

P.M. ---| P.M. P.M. ---| P.M. P.M. ---| P.M.

C \flat 5

let ring -----|

P.M. ---| P.M. P.M. ---| P.M. P.M. ---| P.M.

let ring ----- let ring ----- let ring -----

3 6 3 6 6 4 6 4 6 6 3 6 3 6 4 6

P.M. --- P.M. P.M. --- P.M. P.M. --- P.M.

(2) 2 0 0 2 0 2 2 0 0 2 0 2 2 0 0 2 0 4

Db/F Eb5

4 4 4 6 8 6 6 6 8 6 8 6 4 6 8 8 4 6 4 X X

6 8 6 6 4

P.M. --- P.M. P.M. --- P.M. P.M. --- P.M.

4 4 2 2 4 2 2 4 1 4 1 1 4 1 6 4 6 4 4 4 4 0 6 4

Chord progressions: Cb5, Db5, Cb5

8 9 8 4/6 4 | 4 X X X 4/6 4 | 4 6 X X 4 4

3 | 4/2 6 4/2 6 6 | 3/4 6 3/4 6 6

P.M. -- | P.M. | P.M. -- | P.M. | P.M. -- | P.M.

(6/4) 6/4 4 4 6/4 0 2/0 | 2/0 0 0 2/0 0 4/2 | 4/2 2 2 4/2 0 2/0

Chord progressions: Db5, Cb5, Db5

4 4 X 4/6 4 | 4 6 X X X 4 2 | 2 4 4/6 4

4/2 6 4/2 6 6 | 3/4 6 3/4 6 6 | 4/2 6 4/2 6 6

P.M. -- | P.M. | P.M. -- | P.M. | P.M. -- | P.M.

(2/6) 2/6 0 0 2/6 0 4/2 | 4/2 2 2 4/2 0 2/0 | 2/0 0 0 2/0 0 4/2

E♭5 C♭5 E♭5

End Riff A

let ring -----

End Rhy. Fig. 2

P.M. --| P.M. P.M. --| P.M. P.M. --| P.M.

Gtr. 1: w/ Rhy. Fig. 1 (3 times)
Gtr. 3 tacet

Gtr. 2

C♭5 E♭5 C♭5

E♭5 C♭5 E♭5

Gtr. 2

Gr. 2

The musical score for guitar 2 consists of a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The fretboard diagram below the staff shows the fret numbers for each note: 8, 4, 6, and 4. The diagram is divided into three measures, each containing a sequence of fret numbers for the strings.

8

4 6 X X X X X X X 6 X X X X X X 4 6 X X X X X X X 6 X X X X X X

Gtr. 1

[illegible]

D

Gtr. 5 tacet

Ab5

Gtr. 4

Gtr. 4 (dist.)

Gtr. 5 (dist.)
divisi

mf

mf

Rhy. Fig. 3A

semi-harm.

Gtr. 2

Rhy. Fig. 3

Gtr. 1

E \flat 5

End Rhy. Fig. 3A

End Rhy. Fig. 3

*Gr. 1: w/ Rhy. Fig. 3 (2 1/2 times)
Gr. 2: w/ Rhy. Fig. 3A

*Last time, last chord of 4th measure is tied.

Eb5

Gr. 2: w/ Rhy. Fig. 1A (2 times)

Gr. 2: w/ Rhy. Fig. 3A

Ab5
8va

Eb5

Gr. 2: w/ Rhy. Fig. 1A (4 times)

loco

Ab5

8va-----

14 11 11/16 14 16 14 16 16 16 14 18 16 19 19 (19) 16 18 16 19 16

8va-----

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (4 times)

E \flat 5 C \flat 5 E \flat 5

20\18 16 19 19 19 1/4 19 16 18 19 16 19 16 21 21 (21) 21 21 21 (21) 14 6 13

C \flat 5 E \flat 5

P.H.

9 11 14 11 9 14 9 11 14 11 9 9 13 11 13 11 8 8 8 11 13 13 13 8 11 11 (11) X X 11 16 11

Pitch: E \flat

C \flat 5 E \flat 5

13 (13) 8 8 9 11 9 11 9 8 9 6 8 8 9 11 13 11 9

C \flat 5

11 13 15 13 11 9 11 (11) 9 8 7 8 9 11 8 10 11 8 10 11 13 10 11 13 11 10 13 10

8va-----

E \flat 5

11 14 11 11 12 14 12 11 12 14 16 12 14 16 13 14 16 14 13 14 16 18 16 14 16

EGtr. 1: w/ Rhy. Fig. 1 (7 1/2 times)
8va

Gtr. 4 tacet

Cb5

Eb5

Cb5

Gtr. 4



w/ bar

23

(23)

-3 1/2

Gtr. 2



14

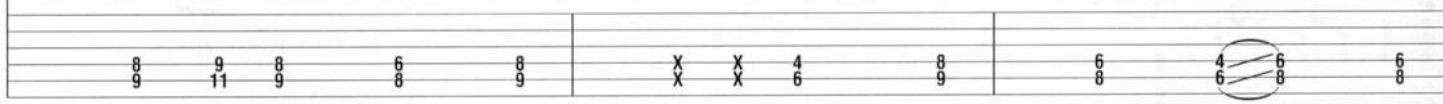
Gtr. 2



Eb5

Cb5

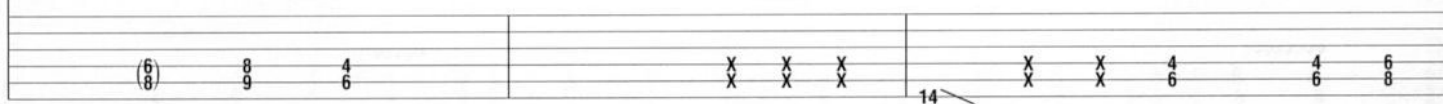
Eb5



Cb5

Eb5

Cb5



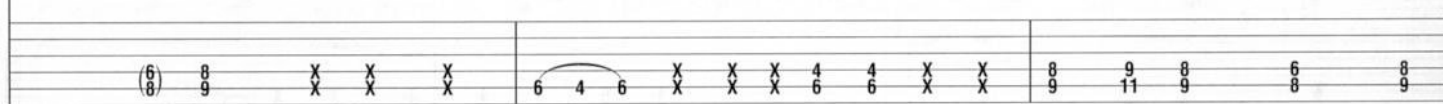
14



Eb5

Cb5

Eb5

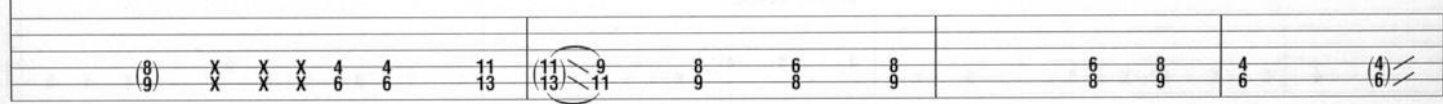


Cb5

Eb5

Cb5

Gb5

Gtr. 1: w/ Rhy. Fill 1
Gtr. 3: w/ Fill 1

F

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff A

Db/F Eb5

Cb5

Gb5 Db/F

Eb5 Cb5

Db5 Cb5 Db5

Cb5 Db5 Eb5

*Gtr. 1: w/ Rhy. Fig. 1 (8 times)

Gtr. 2

Cb5 Eb5 Cb5 Eb5

w/ bar w/ bar w/ bar

6 8 8 6 8 10 11 9 11 11

Gtr. 3

Riff B End Riff B

6 6 3 4

*8th time, last chord is sustained till end of song.

Gtr. 3: w/ Riff B (2 3/4 times)

Gtr. 2

Cb5 Eb5 Cb5 Eb5 Cb5

w/ bar w/ bar -1

14 16 11 11 11 12 11 9 11 9 11 9 11 10 8 8 6 6 6 6 6 6 6 6

semi-harm. -----

Eb5 Cb5 Eb5 Cb5

semi-harm. -----

6 6

Gtr. 2

Eb5 Cb5 Eb5

semi-harm. -----

Gtr. 3

6

JUST LOOK UP

By Joe Satriani

A

Moderately ♩ = 88

Amaj7sus2

Gtr. 1 (elec.)

Eadd9

mf
w/ light dist.

T
A
B

*Gtr. 2 (acous.)

Rhy. Fig. 1

mf

let ring throughout

T
A
B

*Two gtrs. arr. for one.

Asus2

E

End Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1

Amaj7sus2

mf

w/ semi-clean tone

Eadd9

Asus2

Gtr. 3 (elec.)

Gtr. 1
divisi

Gtr. 4 (elec.)

Riff A

mf

w/ clean tone & chorus
let ring throughout

B

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Gtr. 3 tacet

E Amaj7sus2 Eadd9

Gtr. 1

(9)

4/6 4 4 6 4 4/6 (6) 4

End Riff A Riff B

2 4 0 2

Asus2 E Amaj7sus2

X X 2/4 2 2/4 (4) 6 4/6 4 4 1

0 0 0 2 2

Eadd9 Asus2 E

4 4/6 4/6 4 6 4 2 0 2/4 2 2

End Riff B

4 0 2 2 0 2 1 0

C

F#m11

Bsus4

*Gtrs. 1 & 3

First system of musical notation for guitar tracks 1 and 3. It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The notation features a series of eighth notes with a wavy line above them, followed by a series of quarter notes. Below the staff, there are two lines of guitar-specific notation: the first line shows fret numbers 5, (5), 4, 6, 4, and the second line shows 4/6, 6, 4, (4), 6, 4.

*Composite arrangement

Gtr. 4 Rhy. Fig. 2A

Second system of musical notation for guitar track 4. It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The notation features a series of eighth notes with a wavy line above them, followed by a series of quarter notes. Below the staff, there are two lines of guitar-specific notation: the first line shows fret numbers 4, 2, 5, and the second line shows 4, 4, 4.

Gtr. 2 Rhy. Fig. 2

Third system of musical notation for guitar track 2. It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The notation features a series of eighth notes with a wavy line above them, followed by a series of quarter notes. Below the staff, there are two lines of guitar-specific notation: the first line shows fret numbers 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, and the second line shows 2, 4, 4, 4, 4, 4, 4, 4, 4, 4.

F#m11

Asus2

Bsus4

Fourth system of musical notation for guitar tracks 1, 2, and 3. It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The notation features a series of eighth notes with a wavy line above them, followed by a series of quarter notes. Below the staff, there are two lines of guitar-specific notation: the first line shows fret numbers 5, 4, 6, 4, and the second line shows 6, 5, 5, 6, 7, 9, 7, 9.

End Rhy. Fig. 2A

Fifth system of musical notation for guitar track 4. It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The notation features a series of eighth notes with a wavy line above them, followed by a series of quarter notes. Below the staff, there are two lines of guitar-specific notation: the first line shows fret numbers 4, 2, 5, and the second line shows 4, 4, 2.

End Rhy. Fig. 2

Sixth system of musical notation for guitar track 2. It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The notation features a series of eighth notes with a wavy line above them, followed by a series of quarter notes. Below the staff, there are two lines of guitar-specific notation: the first line shows fret numbers 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, and the second line shows 2, 4, 4, 4, 4, 4, 4, 4, 4, 4.

D

Gtr. 2: w/ Rhy. Fig. 1 (3 times)
Gtr. 4: w/ Riff A (3 times)

Amaj7sus2 Eadd9 Asus2

Gtrs. 1 & 3

Gtr. 1

Gtr. 3 divisi

E Amaj7sus2 Eadd9 Asus2

E Amaj7sus2 Eadd9 Asus2 E

E

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: tacet
Gtr. 4: w/ Riff B

Gtr. 1 Amaj7sus2 Eadd9 Asus2

E Amaj7sus2 Eadd9

F

Gtrs. 2 & 4: w/ Rhy. Figs. 2 & 2A

F#m11

*Gtrs. 1 & 3

Asus2 E

*Composite arrangement

Bsus4 F#m11 Asus2 Bsus4

G

Gtr. 2: w/ Rhy. Fig. 1 (4 times)

Gtr. 4: w/ Riff A (4 times)

Amaj7sus2

Gtr. 1 Eadd9 Asus2

E Amaj7sus2 Eadd9

Asus2 E Amaj7sus2

Eadd9 Asus2 E

Amaj7sus2 Eadd9 Asus2

H

Gtr. 2: w/ Rhy. Fig. 1 (10 3/4 times)
Gtr. 4: w/ Riff A (10 3/4 times)
Gtr. 3 tacet

E Amaj7sus2 Eadd9

Gtr. 1

Asus2 E Amaj7sus2

Eadd9 Asus2 E

Amaj7sus2 Eadd9 Asus2

E Amaj7sus2

Eadd9 Asus2

The image shows musical notation for two chords: Eadd9 and Asus2. The Eadd9 chord is shown in a treble clef with a key signature of three sharps (F#, C#, G#). The notation includes a wavy line indicating a tremolo effect on the first note, followed by a triplet of eighth notes. The Asus2 chord is shown in a treble clef with a key signature of one sharp (F#). The notation includes a wavy line indicating a tremolo effect on the first note, followed by a triplet of eighth notes. Below the main notation, there are two rows of numbers representing fret positions for the strings. The first row shows fret positions for the strings 1 through 6, and the second row shows fret positions for the strings 1 through 6. The numbers are: 11/13, 12, 14, 14, 12, 14, 12, 14, 12, 16, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 13, 12, 13, 11.

[illegible]

Eadd9

Asus2

E

8va

(11) 9 11 9 9 11 9 11 11 12 14

12 14 17 19 17 17 18 17 17 20

E A Amaj7sus2

14 13 14 14 13 14 16 14 14 11 14 11 9 11 9 9 10 9 11 9 10 12 9 10 12

12 12 11 11)) 1 1 10 10 9 10 9 10 9 11 9 11 9 8 9 11 9 7 6 7 6

E Amaj7s1 s2 Eadd9 8va

The first system of musical notation for 'The Sound of Silence' in E major. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. The melody continues with a quarter note A5, an eighth note B5, a quarter note C6, and a quarter note D6. This is followed by a quarter note E6, an eighth note F#6, a quarter note G6, and a quarter note A6. The melody then descends with a quarter note G6, an eighth note F#6, a quarter note E6, and a quarter note D6. This is followed by a quarter note C6, an eighth note B5, a quarter note A5, and a quarter note G5. The melody ends with a quarter note F#5, an eighth note E5, a quarter note D5, and a quarter note C5. The bass line is written on a single staff, starting with a quarter rest, followed by a quarter note G3, an eighth note A3, a quarter note B3, and a quarter note C4. This is followed by a quarter rest, then a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4. The bass line continues with a quarter note A4, an eighth note B4, a quarter note C5, and a quarter note D5. This is followed by a quarter note E5, an eighth note F#5, a quarter note G5, and a quarter note A5. The bass line then descends with a quarter note G5, an eighth note F#5, a quarter note E5, and a quarter note D5. This is followed by a quarter note C5, an eighth note B4, a quarter note A4, and a quarter note G4. The bass line ends with a quarter note F#4, an eighth note E4, a quarter note D4, and a quarter note C4. The system is labeled with 'E', 'Amaj7s1 s2', 'Eadd9', and '8va'.

Asus2 *8va*----- E

Amaj7su:2

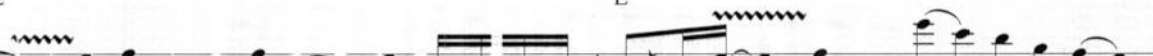
8va

Eadd9

loco

(19) (19) 16 (6) 17 16 19 16 (16) (16) 13 14 13 16 14

Asus2 E



14 16 14 16 11 16 4 1 14 11 9 11 9 7 9 11 9 11 12 9 12 9 11 9 11 9 11

Amaj7sus2 Eadd9 Asus2 Gtr. 1 tacet
E
Gtrs. 2 & 4

7

I LIKE THE RAIN

By Joe Satriani

Intro

Freely ♩ = approx. 69

w/ motorcycle 3rd time, w/ harmonica
N.C. Em7 A Em7 A

Fast Shuffle ♩ = 224 (♩ = $\overset{3}{\text{♩}}$)

Gtr. 1 (clean)

Play 3 times

Verse

1st time, Gtr. 1 tacet
3rd time, Gtr. 3: w/ Fill 1
E5 Bb

*Gtr. 2 (dist.)

mf
w/ pick & fingers

**P.M.

*Two gtrs. arr. for one.

**P.M. refers to 5th and 6th strings only (throughout).

E5

Bb

P.M.

Fill 1

8va

Gtr. 3

E5 Bb

I've been a sin - ner most of my life. —
 I'm down and dirt - y, it's such a crime. —
 It could be the last time. — I don't real - ly care. —

P.M.

E5

May God have mer - cy on my soul. —
 You know some day I'm gon - na pay. —
 It's just the turn - ing of the tide. —

P.M.

Pre-Chorus

C7(no3rd) A7(no3rd)

I don't like the sun - shine, — that's not my way. —
 Now and then I think — I'm real - ly bad, —
 The day is com - ing, — just look on high. —

P.M.

D7(no3rd) B7(no3rd)

I need a hur - ri - cane — to wash my sins a - way. —
 but then I think of all — the good times — I've had. }
 My own a - poc - a - lypse — is fall - ing from the sky. — }

P.M.

Chorus
N.C.(E5)

P.M. ----- P.M.

(G5) (A) (E5)

I like the rain. —

Riff A

(G5) (A) (E5)

End Riff A

(G5) (A) (E5)

1. I like the rain — wash - ing
2., 3. I like the rain — fall - ing

To Coda Φ 1.

(G5) (A)

o down ver on me. me.

2.

P.S. -----

Guitar Solo

D5

Gtr. 3 (dist.)

mf

P.S.

F5 G5

Gtr. 2 Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1 (2 3/4 times)

D5

Gtr. 3

F5 G5 D5

*w/ bar

*Next 5 meas.

F5 G5 D5

P.H.

Pitch: A

Gtr. 3 Am7

Gtr. 2 Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2 (3 times)

P.H.

Pitch: E

End Rhy. Fig. 2

8va

15 17 15 17 15 17 15 17 15 17 15 16 17 15 17 20 (20) 17 20 17 19 17 19 19 17

[illegible]

Chorus: 2nd time (last measure) (E5) (G5) (A) (E5)

I like the rain. —

(E5) (G5) (A) (Bass, drums & harmonica)

The musical notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The lyrics are written below the staff, aligned with the notes. The first line of the melody is: I like the rain — wash - ing o - ver me. —. The second line of the melody is: —————. The third line of the melody is: —————. The fourth line of the melody is: —————. The fifth line of the melody is: —————. The sixth line of the melody is: —————. The seventh line of the melody is: —————. The eighth line of the melody is: —————. The ninth line of the melody is: —————. The tenth line of the melody is: —————. The eleventh line of the melody is: —————. The twelfth line of the melody is: —————. The thirteenth line of the melody is: —————. The fourteenth line of the melody is: —————. The fifteenth line of the melody is: —————. The sixteenth line of the melody is: —————. The seventeenth line of the melody is: —————. The eighteenth line of the melody is: —————. The nineteenth line of the melody is: —————. The twentieth line of the melody is: —————. The twenty-first line of the melody is: —————. The twenty-second line of the melody is: —————. The twenty-third line of the melody is: —————. The twenty-fourth line of the melody is: —————. The twenty-fifth line of the melody is: —————. The twenty-sixth line of the melody is: —————. The twenty-seventh line of the melody is: —————. The twenty-eighth line of the melody is: —————. The twenty-ninth line of the melody is: —————. The thirtieth line of the melody is: —————. The thirty-first line of the melody is: —————. The thirty-second line of the melody is: —————. The thirty-third line of the melody is: —————. The thirty-fourth line of the melody is: —————. The thirty-fifth line of the melody is: —————. The thirty-sixth line of the melody is: —————. The thirty-seventh line of the melody is: —————. The thirty-eighth line of the melody is: —————. The thirty-ninth line of the melody is: —————. The fortieth line of the melody is: —————. The forty-first line of the melody is: —————. The forty-second line of the melody is: —————. The forty-third line of the melody is: —————. The forty-fourth line of the melody is: —————. The forty-fifth line of the melody is: —————. The forty-sixth line of the melody is: —————. The forty-seventh line of the melody is: —————. The forty-eighth line of the melody is: —————. The forty-ninth line of the melody is: —————. The fiftieth line of the melody is: —————. The fifty-first line of the melody is: —————. The fifty-second line of the melody is: —————. The fifty-third line of the melody is: —————. The fifty-fourth line of the melody is: —————. The fifty-fifth line of the melody is: —————. The fifty-sixth line of the melody is: —————. The fifty-seventh line of the melody is: —————. The fifty-eighth line of the melody is: —————. The fifty-ninth line of the melody is: —————. The sixtieth line of the melody is: —————. The sixty-first line of the melody is: —————. The sixty-second line of the melody is: —————. The sixty-third line of the melody is: —————. The sixty-fourth line of the melody is: —————. The sixty-fifth line of the melody is: —————. The sixty-sixth line of the melody is: —————. The sixty-seventh line of the melody is: —————. The sixty-eighth line of the melody is: —————. The sixty-ninth line of the melody is: —————. The seventieth line of the melody is: —————. The seventy-first line of the melody is: —————. The seventy-second line of the melody is: —————. The seventy-third line of the melody is: —————. The seventy-fourth line of the melody is: —————. The seventy-fifth line of the melody is: —————. The seventy-sixth line of the melody is: —————. The seventy-seventh line of the melody is: —————. The seventy-eighth line of the melody is: —————. The seventy-ninth line of the melody is: —————. The eightieth line of the melody is: —————. The eighty-first line of the melody is: —————. The eighty-second line of the melody is: —————. The eighty-third line of the melody is: —————. The eighty-fourth line of the melody is: —————. The eighty-fifth line of the melody is: —————. The eighty-sixth line of the melody is: —————. The eighty-seventh line of the melody is: —————. The eighty-eighth line of the melody is: —————. The eighty-ninth line of the melody is: —————. The ninetieth line of the melody is: —————. The ninety-first line of the melody is: —————. The ninety-second line of the melody is: —————. The ninety-third line of the melody is: —————. The ninety-fourth line of the melody is: —————. The ninety-fifth line of the melody is: —————. The ninety-sixth line of the melody is: —————. The ninety-seventh line of the melody is: —————. The ninety-eighth line of the melody is: —————. The ninety-ninth line of the melody is: —————. The hundredth line of the melody is: —————.

85

SEARCHING

By Joe Satriani

A

Moderately slow Rock ♩ = 78

N.C. (Drums) 2

** Bm *Gtr. 1 (semi-clean)

A B5 A

mp P.M. ---

P.M. ---

TAB

0 0 7 9 12 9 7 0 11 11 10 10 0 0 7 9 9 7 0 11 11 10 10

*7-str. elec.; 7th str. tuned to low B.

**Chord symbols reflect implied harmony.

Bm A B5 A

1. 2. N.C.(Bm) (A)

mf w/ dist. & delay

P.M. ---

P.M. ---

P.M. ---

0 0 7 9 12 9 7 0 11 11 10 10 0 0 7 9 9 7 0 11 11 10 10 0 0 7 9 7 9

B

N.C.(Bm) (A) (Bm) (A) (Bm) (A)

15ma *loco*

P.H.

9 11 11 (11) 9 9 9 11 11 (11) 9 7 9 7 6 7 6 4 2 4

Pitch: G#

(Bm) (A) (Bm) (A) (Bm) (A)

1/2 1/2

4 9 7 9 9 11 11 11 (11) (11) (11) (11) 9 11 9 7 9 11 11 (11) 9

(Bm) (A) (Bm) (A)

9 11 11 9 7 9 7 9 7 6 7 6 4 2 4 4 7 16

(A/C#)

*w/ DigiTech Whammy Pedal

+6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6

10 7 10 7 10 7 10 7 10 7 10 5 10 5 10 5 9 5 9 5 5 5

*Set for one octave above.

(Bm) (G) (D) (A)

8va

The image shows a musical score for a guitar solo. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked '8va'. The solo is divided into four measures, each with a chord symbol above it: (Bm), (G), (D), and (A). The notation includes various guitar-specific symbols such as natural harmonics (indicated by a small circle above the note), bends (indicated by a curved line), and vibrato (indicated by a wavy line). The solo is written in a style that is characteristic of the grunge genre, with a focus on rhythm and texture over melody.

(Bm) (G) (D) (A/C#)

8va

+6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6

14 10 12 14 10 12 15 10 12 10 14 10 10 14 10 10 12 9 10 9 10 9


(Bm) (G) (D) (A) To Coda

8va -

+6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6 +6

10 7 10 7 7 10 7 8 10 7 8 7 10 5 7 10 5 7 10 5 9 5 5 9 5 5

(Whammy Pedal off)

To Coda - 

(Bm) (A) (Bm) (A)

loco

w/ bar

fdbk.

8va

loco

2

(Bm) (A) (Bm) (A)

w/ bar w/ bar w/ bar w/ bar

17 12 14 15 11 12 17 19 15 17 14 15 14 12 10 12 10 9 10 9 7 10 7 (7) 19

D Bm A B5 A Bm A

0 0 9 7 9 12 12 7 0 11 0 10 0 0 7 7 9 9 7 0 11 0 10 0 0 7 7 9 12 9 7 0 11 0 10 0 0 7 7 9 12 9 7 0 11 0 10

B5 A Bm A B5 A

0 0 7 7 9 9 7 0 11 0 10 0 0 7 7 9 12 9 7 0 11 0 10 0 0 7 7 9 12 9 7 0 11 0 10 0 0 7 7 9 12 9 7 0 11 0 10

Bm A B5 N.C.(A5) (Bm) fdbk. (A)

0 0 7 7 9 12 9 7 0 11 0 10 0 0 7 7 9 12 9 7 0 11 0 10 0 0 7 7 9 12 9 7 0 11 0 10 0 0 7 7 9 12 9 7 0 11 0 10

P.M. --- P.M. --- P.M. --- P.M. ---

(Bm) (A) (Bm) (A) (Bm) (A)

0 0 7 7 9 12 9 7 0 11 0 10 0 0 7 7 9 12 9 7 0 11 0 10 0 0 7 7 9 12 9 7 0 11 0 10 0 0 7 7 9 12 9 7 0 11 0 10

P.S. P.S. P.S. P.S.

(Bm) (A) (Bm) (A) (Bm) (A)

0 0 7 7 9 12 9 7 0 11 0 10 0 0 7 7 9 12 9 7 0 11 0 10 0 0 7 7 9 12 9 7 0 11 0 10 0 0 7 7 9 12 9 7 0 11 0 10

P.S. P.S. P.S. P.S.

*Bar movement causes open strings to sound.

N.C.(Bm)

[illegible][illegible][illegible]

*Applies to harmonic only.

(Bm) *loco* (A) (Bm) (A)

0 10 9 0 9 0 9 0 9 0 9 0 9 0 10 9 10 9 0 9 0 9 0 9 0 9 0 10 9 10 9 0 7 9 7 0 5 7 5 3

(Bm)

(A)

9 ⁵ 9 7 6 9 7 6 9 6 7 6 9 6 9 7 6 7 9 6 7 9 11 9 7 11 7 9 11 7 19 19 19 19

(Bm)

(A)

(Bm)

(A) (Bm)

(A) (Bm)

(A)

Pitch: B

(Bm)

(A)

(Bm)

(A)

8va

loco

let ring

17 19 17 19 17 19 17 19 17 19 17 19 17 19 17 19 17 19 0 15 12 12 12 14 0 12

14 14/16 14 16 14 16 14 17 16 14 12 14/16 14 14

(Bm)

(A)

(Bm)

(A)

(Bm)

(A)

(Bm)

(A)

The musical notation for 'The Rhythm of the Rain' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a complex melodic line with various articulations, including slurs, accents, and dynamic markings like 'P.H.' (Piano Forte). The bottom staff is a single-line guitar notation showing the fret numbers for the left hand. It includes fingerings (1, 1/2, 1/4, 1/2) and a breath mark (10) to indicate phrasing. The exercise is divided into two measures by a vertical line.

Pitch: E

(Bm)

(A)

The first system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The bottom staff is in bass clef and contains a bass line with numbers (7, 10, 9, 7, 10, 7, 9, 7, 10, 7, 10, 7, 9, 7, 10, 7, 9, 7, 10, 7, 9, 7, 9, 9, 7) indicating fingerings or positions. There are also some curved lines and a '1/2' marking above the staff.

(Bm) (A) (Bm) (A)

15ma *loco* P.H.

(Bm) (A)

(Bm) (A) (Bm) (A)

8va -- P.M. P.M. - 4 Harm. --

(Bm) (A) (Bm) (A) (Bm) (A)

8va -- Harm. let ring P.S. P.H. 15ma --

(Bm) (A) (Bm) (A)

15ma *loco* w/ bar P.S. 10 10 7 7 10 7 7 10 7 10

(Bm) (A)

(Bm) (A)

(Bm) (A)

(Bm) (A)

(Bm) (A) (Bm) (A)

(Bm) (A)

(Bm) (A)

(Bm) (A)

(Bm) (A)

(Bm) (A)

(Bm) (A) (Bm) (A)

(Bm) (A) (Bm) (A)

(Bm) (A) (Bm) (A)

(Bm)

(A)

First system of guitar notation. The treble staff shows a melodic line with a 6th fret barre and a 3rd fret barre. The bass staff shows a corresponding bass line with a 1/2 fret barre. The notation includes various fret numbers and a 3/4 time signature.

(Bm)

(A)

Second system of guitar notation. The treble staff shows a melodic line with a 6th fret barre. The bass staff shows a corresponding bass line with a 1/2 fret barre. The notation includes various fret numbers and a 3/4 time signature.

(Bm)

(A)

Third system of guitar notation. The treble staff shows a melodic line with a 6th fret barre. The bass staff shows a corresponding bass line with a 1/2 fret barre. The notation includes various fret numbers and a 3/4 time signature.

(Bm)

(A)

Fourth system of guitar notation. The treble staff shows a melodic line with a 6th fret barre. The bass staff shows a corresponding bass line with a 1/2 fret barre. The notation includes various fret numbers and a 3/4 time signature.

(Bm)

(A)

Fifth system of guitar notation. The treble staff shows a melodic line with a 6th fret barre. The bass staff shows a corresponding bass line with a 1/2 fret barre. The notation includes various fret numbers and a 3/4 time signature.

(Bm)

(A)

(Bm)

(A)

Sixth system of guitar notation. The treble staff shows a melodic line with a 6th fret barre. The bass staff shows a corresponding bass line with a 1/2 fret barre. The notation includes various fret numbers and a 3/4 time signature.

(Bm) (A) (Bm) (A) (Bm) (A) (Bm) (A)

P.M. - | P.M. - | P.M. - | P.M. - | P.M. - | P.M. - | P.M. - | P.M. - | rake - - - - |

0 0 5/7 0 0 5 7 0 0 5 5 7 | 0 0 5/7 0 0 5 7 0 0 5 5 7 | 0 0 5 7 0 0 5 15 3 17

(Bm) (A) (Bm) (A) (Bm) (A) (Bm) (A)

mf

X X 0 X X X 0 0 X

F

N.C.(Bm)

N.C.(Bm)

The musical score for 'N.C.(Bm)' is presented in two systems. The first system shows a guitar melody in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some notes beamed together. The second system shows a fretboard diagram for the same melody, with fret numbers (7, 10, 9, 7, 7, 9, 9, X) written above the strings. The diagram is divided into two measures, corresponding to the two measures of the melody above. The first measure of the fretboard diagram shows frets 7, 10, 9, 7, 7, 9, 9, and an X on the eighth fret. The second measure shows frets 7, 10, 10, 7, 9, 7, X, 7, 9, 7, 9, and 7. The fretboard diagram is divided into two measures, corresponding to the two measures of the melody above.

mf
w/ Fulltone Deja Vibe

7 7 10 10 9 9 7 7 9 9 X

7 7 10 10 7 9 7 X 7 9 7 9 7

[illegible]

The second system of the musical score for 'The Rose Tree' continues the melody in the treble clef. It features a series of eighth and sixteenth notes, with a long slur spanning across the system. The key signature remains one sharp (F#). The bass line consists of a single line with fingerings and slurs: 12, 11, (11), 9, 10, 9, 7, 9, 7, 9, (9), 7, 9, 12, 11, 9, 7, and a final (X) /.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing triplets. The bottom staff is a bass line consisting of numbers (10, 7, 9, 5, etc.) placed on a five-line staff, indicating fingerings or specific notes for a keyboard instrument. The piece concludes with a double bar line.

The image shows a musical score for the piece "The Wind" by John Williams. The score is written for piano and guitar. The piano part is in G major and 4/4 time, with a tempo of 120 bpm. The guitar part is in G major and 4/4 time, with a tempo of 120 bpm. The score includes a piano solo section and a guitar solo section. The piano solo section is marked with a "loco" instruction and a "6" indicating a sixteenth note. The guitar solo section is marked with a "6va" instruction and a "6" indicating a sixteenth note. The score also includes a guitar accompaniment section with a "6va" instruction and a "6" indicating a sixteenth note. The score is written in a standard musical notation with a treble clef and a key signature of one sharp (F#).

8va -

loco

6 6 6 6 6 3 7

22 19 19 22 $\frac{1}{4}$

19 22 19 21 19 21 22 21 19 21 22 21 19 19 16 18 16 18 19

[illegible]

The musical score for "The Wind" by John Williams is presented in a two-staff format. The top staff is for the piano and the bottom staff is for the bassoon. The key signature is G major (one sharp) and the time signature is 4/4. The score begins with a piano introduction marked with a wavy line. The main melody is played by the piano, with a "P.S." (Piano Solo) section marked. The bass line is played by the bassoon, with a "P.S." section marked. The score includes various musical notations such as slurs, ties, and fingerings.

The musical notation for the guitar solo in 'The Wind Cries Mary' is presented in two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It begins with a wavy line indicating a tremolo or vibrato. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are triplets and sixteenth-note runs. The bottom staff is a guitar-specific notation staff, showing fret numbers (7, 9, 10) and fingerings (1, 10, 10, 10). It includes a 1/4 note and a 9th fret note. The notation is clear and detailed, showing the specific notes and techniques used in the solo.

8va -

loco

fdbk.

Pitch: F#

P.M. ---

P.M. ---

P.S.
(Deja Vibe off)

w/ semi-clean tone
Harm. ---

*Vol. swells

G

Bm

A

B5

A

P.M. ---

P.M. ---

1., 2. 3.

Bm A B5 A N.C.(Bm) (A)

P.M. --- P.M. --- *mf* w/ dist.

H N.C.(Bm) (A) (Bm) (A) (Bm) (A)

(Bm) (A) (Bm) (A) (Bm) (A)

(Bm) (A) (Bm) (A) *D.S. al Coda*

P.H. --- P.H. *15ma loco*

Pitch: B C#

Coda
(G)
8va

*w/ DigiTech Whammy Pedal

*Set for one octave above.

8va

8va-----

5 4 7 5 4 5 7 9 5 7 9 0 5 7 9 7 5 9 5 7 9 6 7 9 7 6 7 9 7 8 10

8va----- (Bm) A

7 9 10 12 14 15 17 17 (17) 17 10 7 9 6 7 7

N.C.(Bm) (A) (Bm) (A)

7 7 9 14 4 12 19 7 9 0 0 0 0 0

(Bm) (A)

0 5 0 0 7 0 0 5 0 0 0 7 0 0 5 0 0 5 0 0 0 5 0 0 7 0 0

(Bm) (A)

0 5 0 0 7 0 0 5 0 7 0 5 (5) 0 0 5 0 0 5 0 0 0 5 0 0

(Bm) (A) (Bm) (A)

0 5 0 0 5 7 0 5 0 0 5 7 0 5 5 0 7 7 0 0 2 0 0 3 0 2 0 2 0

(Bm) (A) (Bm) (A) (Bm) (A)

fdbk.
w/ bar

(0)
(2)

12

I N.C.(Bm)

P.M.-----

0 0 X X 0 5 5 5 0 0 7 0 0 0 5 0 5

15ma *loco*

P.H.

P.M.-----

0 X X 0 5 0 5 0 7 0 0 0 0 0 0 0

P.M.-----

P.M.-----

X X X X 5 5 7 X X X 7 7 X X X X 5 9

8va *loco*

Harm.-----

let ring-----

mp

P.M. w/ clean tone

let ring-----

2 2 0
2 2 2
4 4 4
4 4 4

0

Bm Bsus₂ Bm Bsus₂

Play 6 times

let ring-----

let ring-----

2 2 0
2 2 2
4 4 4
4 4 4

BAMBOO

By Joe Satriani

A

Freely

*Am9

Gtr. 1 (clean)

mf
w/ echo
let ring throughout

TAB

*Chord symbols reflect implied harmony.

Em9

(7)

1.

Am9

(9)

Cmaj9

Am9

(7)

2.

B

Moderately ♩ = 92

N.C.(Em)

*2nd time, pull off from B.

(C)

(Em)

Gtr. 2 (dist.)

Gtr. 1

C

N.C.(Am)

Sva

**w/ DigiTech Whammy Pedal

**Set for one octave above.

Riff A

(Em)
8va

10 10 10 10 10 8 8 10 10 8 7 8 7 8 7 5 7 7 5 5

End Riff A

7 14 10 17 12 19 7 14 10 17 12 19

Gtr. 1: w/ Riff A (2 1/4 times)

(Am)

8va

12 12 10 8 12 10 10 7 8 8 7 7

(Em)

8va

10 12 12 10 12 12 10 8 6 7 9 7 9 11 11 9 7 9 9 7 9

(Am)

8va

12 14 14 15 12 15 15 13 15 12 12 13 13 12

(Em)

8va

12 12 12 12 12 10 12 10 8 7 7 8

8va-

Gtr. 2

8va-----

Gtr. 2

0 19 (19) 15

+6

Half-time feel
C6

8va

Half-time feel
C6

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the melody, and the second system contains the next four measures. The melody is written in treble clef with a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes, often beamed together. Above the notes, there are plus signs (+) indicating fingerings. Below the melody, there is a bass line with numbers (17, 19, 10, 12) and letters (T) indicating fingerings and techniques for the left hand. The piece concludes with a double bar line.

8va

8va

*Gtr. 3 (dist.)

Musical notation for Gtr. 3 (dist.) in treble clef, key of D major. The staff shows a whole rest followed by a half note G4 with a dynamic marking of *mf*. Below the staff, a bracket indicates a duration of 10.

*Backwards gtr. arr. for gtr.

Musical notation for Gtr. 2 in treble clef, key of D major. The staff shows a series of eighth notes with a wavy line above indicating a tremolo effect. Below the staff, a bracket indicates a duration of 10.

Musical notation for Gtr. 1 in treble clef, key of D major. The staff shows a series of eighth notes with a wavy line above indicating a tremolo effect. Below the staff, a bracket indicates a duration of 10.

E

N.C.(Em)

Gtr. 2 tacet
(D)

Musical notation for Gtr. 2 in treble clef, key of D major. The staff shows a series of eighth notes with a wavy line above indicating a tremolo effect. Below the staff, a bracket indicates a duration of 10.

Musical notation for Gtr. 2 in treble clef, key of D major. The staff shows a series of eighth notes with a wavy line above indicating a tremolo effect. Below the staff, a bracket indicates a duration of 10.

Musical notation for Gtr. 2 in treble clef, key of D major. The staff shows a series of eighth notes with a wavy line above indicating a tremolo effect. Below the staff, a bracket indicates a duration of 10.

**On recalls, hammer on from D.

(C) (Bm)

8va

Gtr. 3

(19) (19) 15 17 (17) 17 (17) 15 17 15 17 15 17 15 17 (17) 17 (17)

Gtr. 1

End Riff B

3 10 5 (5) 7 9 10 2 9 5 (5) 7 9 5

Gtr. 1: w/ Riff B (12 3/4 times)

(Em) (D)

8va

Gtr. 3

17 (17) 17 (17) 15 17 15 17 17 17

(C) (Bm)

8va

loco

17 17 (17) (17) 15 17 (17) (17) (17) 12 15 (15)

(Em) (D)

12 15 (15) (15) 12 15 12 15 15 12 15 (15) 12 12 15 (15) 12 14

(C) (Bm)

12 14 12 14 12 15 12 14 (14) 12 15 12 14 (14) 12 14 12 14 14 12 10 12 10 12 10 2 0 2 2 0 2

(Em) (D)

0 2 0 2 2 0 2 0 2 0 2 3 2 0 2 0 2 0

(C) (Bm)

2 3 2 (2) 4 2 4 (4) 5 4 5 7 5 7 5 4 2 4 5 4 5 7 9 7

(Em) (D)

9 7 (7) 9 7 9 11 12 11 12 11 9 7 9 11 12 9

(C) (Bm)

12 9 10/12 10 7 10 7 10 (10) 12 12 12 10 12 14 12 14 12 12 14 12 12

(Em) (D)

14 12 14 14 12 14 12 14 14 14 16 15 16 14 15 15 17 15 17 15 15 16 12 10 7 7 10 7

(C) (Bm)

7 7 9 9 7 7 9 8 9 7 9 9 7 7 9 10 12 (12) 14 12 14 14 14 12 14 12 14 12 15 12 14 15 17 15 15 16

(Em)

(D)

First system of musical notation for guitar 1, measures 1-4. The staff is in treble clef with a key signature of one sharp (F#). The first two measures contain sixteenth-note runs with a '6' (sixteenth notes) marking. The third measure contains a triplet of eighth notes with a '3' marking. The fourth measure contains a quarter note and an eighth note. The fretboard diagram below shows the fingerings: 14-12-11-14-11-12-11 for the first measure, 14-12-10-9-10-12-9 for the second, 9-11-9-12-11-9-12 for the third, and 10-9-12-10-9-7-9-10-12-9-12-9-10-9-X for the fourth.

(C)

(Bm)

*Gtr. 4 (dist.)

Second system of musical notation for guitar 4, measures 1-2. The staff is in treble clef with a key signature of one sharp (F#). Measure 1 is a whole rest. Measure 2 is a whole rest followed by a half note G4. The fretboard diagram below shows a whole rest for measure 1 and a half note G4 for measure 2. A dynamic marking of *mf* is present.

*Backwards gtr. arr. for gtr.

Third system of musical notation for guitar 3, measures 1-4. The staff is in treble clef with a key signature of one sharp (F#). The first two measures contain sixteenth-note runs with a '3' (triplet) marking. The third measure contains a quarter note and an eighth note. The fourth measure contains a quarter note and an eighth note. The fretboard diagram below shows the fingerings: 9-7-7 for the first measure, (7)-9-10-9-10-9 for the second, (9)-7-9-7-9-7-4 for the third, and (9)-7-9-7-9-7-4 for the fourth.

(Em)

(D)

Fourth system of musical notation for guitar 1 and 3, measures 1-4. The staff is in treble clef with a key signature of one sharp (F#). The first two measures contain sixteenth-note runs with a '3' (triplet) marking. The third measure contains a quarter note and an eighth note. The fourth measure contains a quarter note and an eighth note. The fretboard diagram below shows the fingerings: (22)-22-22 for the first measure, 22-(22)-(22) for the second, (4)-7-5-4-4-5-4-2 for the third, and (2)-4-5-7 for the fourth.

Gtr. 4 tacet

Fifth system of musical notation for guitar 3, measures 1-4. The staff is in treble clef with a key signature of one sharp (F#). The first two measures contain sixteenth-note runs with a '3' (triplet) marking. The third measure contains a quarter note and an eighth note. The fourth measure contains a quarter note and an eighth note. The fretboard diagram below shows the fingerings: (7)-5-4-2 for the first measure, 9-7-(7)-9-10-12 for the second, 10-10-9-12-9-10-9-10-12-10-12-14-12 for the third, and 10-10-9-12-9-10-9-10-12-10-12-14-12 for the fourth.

(D) (C) (Bm)

14 12 14 12 14 12 10 12 14 12 14 14 12 14 15 12 15 12 15 15 (15) 12 12 14 12 12

(Em) (D)

15 12 X 14 12 14 14 14 12 14 15 hold bend 14 (14) 12 14 12 14

(C) (Bm)

15 14 12 14 12 15 12 14 12 15 12 15 17 12 15 12 15 15 12 15 12 15 12 14 12 15 15 (15) 12 15

(Em) (D)

12 15 12 15 (15) 12 12 15 12 12 12 14 12 12 15 12 14 12 12 15 12 12 14 12 12 14 12

(C) (Bm)

12 14 12 12 14 12 12 14 12 12 14 12 12 14 12 12 14 12 12 14 12 12 14 12 X

(Em) (D)

12 14 (14) 12 14 12 14 12 15 12 12 14 12 15 12 1/2 14 (14) 12 14 12 14 14 12 14 12 14 12

(C) (Bm)

14 12-14 (14) 12 14 12 14 12 14 12 14 12 11 14 11 12 11 14 12 X 12 12 11 (12)

(Em) (D) (C)

(11)(12)(11) 9 11 12 12 11 9 7 9/11 9 11 10 9 7 (7) 9 11 9

(Bm) (Em)

12 10 9 12 9 10 9 12 10 9 7 9 10 12 12 9 12 12 9 10 12 9 10 12 9 12 9 11 9 11 9 9 12 10 9 12 9 10 9 12

(D) (C)

10 9 7 7 (7) 5 7 5 4 5 7 9 7 5 4 7 5 6 5 7 9 7 9 7 9 5 9 5 7 5

(Bm) (Em) (Drums)

7 5 7 9 (9) 7 5 9 X X X X

Gtr. 3 Gtr. 1

2 9 5 (5) 7 9 5 7

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

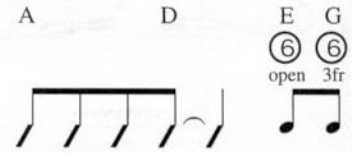
Notes:

F
E
D
C
B
A

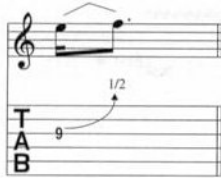
Strings:

high
E
B
G
D
A
low
E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord



HALF-STEP BEND: Strike the note and bend up 1/2 step.



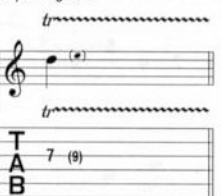
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



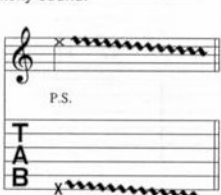
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



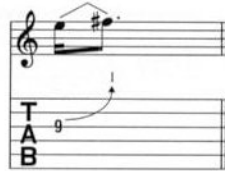
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



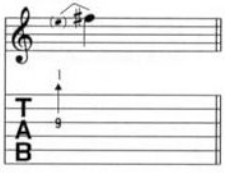
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



WHOLE-STEP BEND: Strike the note and bend up one step.



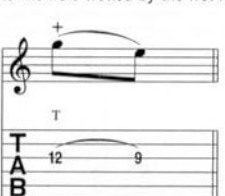
PRE-BEND: Bend the note as indicated, then strike it.



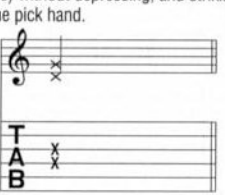
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



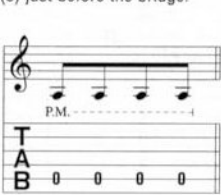
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



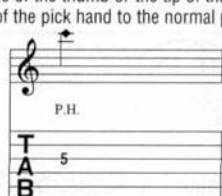
WIDE VIBRATO: The pitch is varied to a great degree by vibrating with the fretting hand.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.





Gnaahh

Up in Flames

Hands in the Air

Lifestyle

Is There Love in Space?

If I Could Fly

The Souls of Distortion

Just Look Up

I Like the Rain

Searching

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